

Albañiles y Modistillas

ALLEGRETTO

No. 2

Musical notation for the first system, featuring a piano accompaniment with treble and bass staves. The music is in 2/4 time and consists of a series of eighth and sixteenth notes with accents.

Musical notation for the second system, continuing the piano accompaniment with treble and bass staves. The melody continues with rhythmic patterns and accents.

Albañiles

Aun-que la cam-pa-na to-ca y to-ca fuer-te

Oboes. Clar.

Violas Cello Pizz

Violines. ff

Flautas. Tptas.

Timbales. *to. to.*

Musical notation for the third system, including vocal lines and instrumental accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are written below the vocal line.

Musical notation for the fourth system, including vocal lines and instrumental accompaniment. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

go no la ha-go ca-so por-que quie-ro ver-te si el jour-nal y el al-ma tu.

ca - ra me ro - ba tú a mí no me ba - rres por que es - to no es co - ba.

1

MARCHA MODERATO

Madera
Cuerda Tptus.

mf

pizz

Modistillas

Ya ten - go mi no - vio

p

por e - so te di - go que no es - té la

f

co - sa pá ha - cer - ná - con - ti - go Yo con

2

p

cier - los pe - ces sé lo que me pes - co

A - mo - nos pá a - fue - ra por que a - qui ha ce

Flautas.

f

tr

Albañiles

fres - co y Mo - dis - ti - lla san - dun - gue - ra Mo - dis -

Oboo.
Clar.

pp Guarda.
Madera.

Trompá.
Violines. 1^o
V. Cellos.

rit.

-ti - lla no pre - su - mas ——— si tu no - vio es un po -

Madera

ff *rit.*
Trompa

a tempo

lli - to ——— le voy a de - jar sin plu - mas ———

a tempo

Timbales trem.

De a - le - gri - a ma - dri - le - ña ——— pues de - cir que Dios te

hi - zo ——— mas no es - tás en tus ca - ba - les ——— si no

Oboe
Flauta

Trompa.
Cuerda.

Modist:

quie - res a un cas - ti - zo — — — — — Pon cui - da - ño en tu tra - ba - jo al - ba -

Tptas.
Tbn 1:
Madera.

- ñil de los ma - dri - les y no mi - res ha - cia a. ba - jo pues se caen los al - ba -

Metal.
mf

- ñi - les no me ven - gas con que - res al - ba - ñil di - cha - ra - che - ro tien con -

Clar.
Oboe.
Violinos.
PIU

- ti - go las mu - je - res su que - rer en el a - le - ro. — — — — — *pp* Pon cui -

Albañiles = Mo - dis -

rall.
a tpo
Modist:
pp
rall.
a tpo
pp
Timbales. trem.

- da - do en tu tra - ba - jo — al - ba - ñil de los ma - dri - les —
 - ti - lla san - dun - gue - ra — mo - dts - ti - lla no pre - su - mas —

rit. y no mi - res ha - cia a - ba - jo — *a tempo* pues se caen
 si tu no - vices un po - lli - to lo voy a

los al - ba - ñi - les — No me ven - gas con que - re - res —
 de - jar sin plu - mas — De a - te - gri - a ma - dri - le - ña —

al - ba - ñil di - cha - ra - che - ro — *tien* con -
 pues de - cir que Dio te *mas* no es -

- li - ga las mu - je - res su que - rer en el a - le - ro
- tás en tus ca - ba - les si no que - res aun cas - ti - zo

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line includes a triplet of eighth notes in the first measure. The lyrics are written below the vocal staff.

(Hacen mutis)

The second system of the musical score consists of piano accompaniment on two staves. A circled number '5' is placed above the first measure of the upper staff. The piano part features a steady eighth-note accompaniment in the bass line and chords in the treble line.

The third system of the musical score continues the piano accompaniment on two staves. The bass line maintains the eighth-note pattern, while the treble line plays chords and some melodic fragments.

The fourth system of the musical score concludes the piano accompaniment on two staves. The bass line continues with eighth notes, and the treble line features chords and melodic lines, ending with a final chord in the bass line.